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Musical Items.

HOME.

MADAME NORDICA has won unstinted praise for her work in the rôle of Elza in "Lohengrin."

THE German Emperor's "Song to Aegia" has been given in New York and has been well received.

MADAME BLOOMFIELD ZEDLER is making an unprecedented success in Europe with her piano recitals.

It is reported that Stavenhagen, the pianist, will not come to America this season, as was at first announced.

EDMOND OUDIN, a very talented and successful American baritone singer died in London in November. He was stricken with paralysis while singing.

It is said that the reason why Rafael Joseffy, the pianist, resists the pressure brought to bear upon him to play in public is his unconquerable and torturing nervousness.

Two great organs which stood in Festival Hall at the World's Fair have been given to the University of Michigan by graduates and friends. The organ ranks fourth in size in the United States.

NEW quartets are multiplying, the latest accompaniment being by Maud Powell, string quartet with Maud Powell and Joseph Dwyer, violins, Franz Kalmus, viola, and Paul Kalmus, cello.

Many children will be surprised to know that there are musical inclined people who have lived in West more than twenty years and have passed the ideal musical hundreds of times, who have never entered it, and seem to have no interest in it.

Two Misses Stone of Baltimore, after a long separation, have returned home and have made a remarkable success as amateur pianists. Their playing is said to equal in an unusual degree the cultivation and art of accomplished playing at one piano.

A PHENOMENAL soprano, Miss Ellen Beach Yaw, is now before the public. Her voice reaches to the seventh space above the staff and is reported to be very like the harmonics of the violin in its higher notes. She has made a sensation where she has sung.

HENRY SCHADIECK, the well-known violinist, teacher and author of a violin school, has returned to the United States and is now Professor of violin at the New York College of Music. He is noted as a fine soloist and his violin school is an authority.

THE advance making in the more thorough and complete study of music in all its forms is shown by the announcement that Anton Hegner, the 'celist, has opened a studio for the study of ensemble music in New York. That there are students enough ready to support such an undertaking is a healthy musical sign.

MR. RIDLEY PRENTICE has started a school for pianoforte-playing at 10 Bentick street, Cavendish Square. The instruction given at the school will be on the system of training devised by Dr. William Mason, the well-known New York professor of the piano. Dr. Mason's method appears in its final form in the manual, "Touch and Technique."

COUNT ZICHY, the one-armed pianist, has a rival in Miss Virginia Logan of Kansas City, who having lost the use of her right arm has succeeded in playing with her left hand in what is said to be a marvelous style. At her debut she played a Gorkli Ende, Raff's "La Filleuse" and Leschetizky's "Two Skylarks" arranged for left hand by herself. There is a lesson in patience and determination for ambitious but easily discouraged students here.

FOREIGN.

PARIS is preparing for the 1000th performance of "Faust."

CHIRULEA, a well-known composer, died of apoplexy in Vienna, in October.

A MONUMENT to Chopin was recently unveiled at his native town, Zelazowa Wola.

A NEW string sextet by a boy of sixteen years has created a sensation in Cologne.

OUT of 2000 female pupils at the London Guildhall School of Music, 300 are studying violin.

AN Italian paper is authority for the statement that Verdi has finished a symphonic poem called "Death."

THE celebrated Lamoureux orchestra of Paris numbers 150 executants. It is to give twenty concerts this season.

REINHOLD WAGNER, son of Richard Wagner, has conducted certain of his father's works in London with success.

THE 50th anniversary of the birth of Hans Sachs, the Meistersinger of Nuremberg, was celebrated by three conducted on a grand scale.

A NUMBER of hitherto unpublished letters of Beethoven, addressed to Dornich, Mendelssohn, and other musicians, will soon be issued in Paris.

It is reported that a young man, Otto Mayer of Cologne has discovered the secret of the Chromatic scale. The Beethoven Conservatory has made him an honorary member.

CAMPANINI has made up his mind to settle in London as a teacher and concert singer. He has been engaged for the title part in Berlioz's "Faust," at the Royal Albert Hall, on December 13.

AN opera by Haydn has been discovered in the archives of Prince Esterhazy. It contains four principal singing parts and the orchestra is composed of string, flute, oboe and horns.

THE gifted Bohemian composer, Smetana, who was neglected during his life and died in an insane asylum, will have four of his operas in the repertoires of German theatres this winter.

ACCORDING to Albert Soubis, the four operas that have had over 1000 performances are; Boieldieu's "La Dame Blanche," Herold's "Preux Clercs," Adams's "Swiss Chaflet" and Auber's "Black Domino."

A FANATIC admirer of Brahms at a dinner to his idol brought out a bottle of wine saying, "this is the Brahms among my wines." Brahms sipped it and replied, "Excellent, wonderful! now bring on your Beethoven."

ROBINSTEIN'S "Christus" is to be performed next May at Bremen and at Dresden. Should it not be possible to produce it in the Royal Opera House at Dresden, a committee will be formed to erect a wooden building for the purpose.

PETER SCHOTT, the music publisher, died in Paris lately. His firm were the first publishers of Beethoven's last quartets and his mass in D. Among their later publications were Wagner's "Ring des Niebelungen," "Meister singer," and "Parsifal."

A New clique for first nights has been organized in Paris and offers its services to managers and authors. Its terms are 1000 francs for fifty, 1400 francs for seventy-five and 1700 francs for 100 claqueurs. Here is a chance for popularity even if it does come high.

THE interesting statement is made apropos of the 600th performance recently of "Carmen" at the Paris Opera Comique, that M. Barnot, who was in the cast, has sung in it at every one of these 600 performances. The *Figaro* calls this "a fact without precedent."

A LONDON Concert giver has concealed his orchestra and gives the entire programme with the orchestra invisible. The idea is gaining ground in Paris, where Saint Saëns, Massenet, and Ambroise Thomas have been appointed to investigate the matter with regard to the Opera Comique.

It is stated that all the original documents, books, and plates concerning Dr. Chrystander's edition of Handel's works have been secured by an English amateur, and that he purposes to offer printed copies of the collection to the most important academic institutions in England.

THE newly discovered fragment of the Hymn to Apollo promises to be even more interesting than last year's much discussed find, for it is said to include the instrumental accompaniment. It is hoped that this will throw light on the vexed question as to whether the Greeks had harmony in their music.

ANTON GRIGOR RIMSKY-KORSAKOV, the famous Russian pianist and composer, died November 20, at Peterhof, near St. Petersburg. The cause of his death was heart disease. He was within ten days of sixty-four years of age. Anton Grigor Rimbstein was born at Wladimirskaya, on the frontier of Roumania, November 20, 1846.

(For The Etude.)
SOME SUGGESTIONS.

BY AMY PAY.

It is a great pity that the study of chamber music does not, as a general rule, receive the attention it ought to do, in the education of young pianists. The reason for this lies doubtless in the fact that it is difficult to get a chance to practice with violinists and cellists, unless they are well paid for their services. I have all my life wished it might be my good fortune to board in the house with a good violinist, in order that I might have the opportunity of studying sonatas, etc., with him daily, instead of learning one occasionally and limiting myself to two or three paid rehearsals of the same, preparatory to playing it in public. None of my masters ever had called my attention to chamber music before I came to Deppe, that wonderful "all-round" teacher, and never shall I forget the delight I took in this rich mine which he was the first to open up to me, and the great help it was to my technic, as well as to my musical knowledge. It was so soothing, and such a relief to the mind after a stiff, tussle with "Gradus ad Parnassum," with concertos, and Chopin's *Ballades*, to sit quietly down and play an accompaniment of a Schubert or Mozart or Beethoven sonata. It is a division of difficulty, and a doubling of pleasure, to take a fight with another artist, who plays on a stringed instrument, and then, what admirable practice it gives for reading music! If any pupil desires a recreation and a delight, let him take up the Beethoven's trios, for example. There are twelve of them, and each is more beautiful than the other. He will then get outside of the set of stock pieces which everybody has to learn and which are now a drag in the market.

I wish that for a while Liszt's Hungarian Fantaisie for Piano and Orchestra might disappear from our concert programmes, or at least, that nobody but Paderewski would play it! He did it so wonderfully, that it was, in a manner, born again, and we were forced back to the consideration of the beauty of the composition. Everybody plays it well, for that matter, as it is the grand show piece for the modern virtuoso, and has taken the place in piano literature formerly occupied by the "Battle of Prague." It is like the stereotyped Turkish rugs in the pictures of the French artists, upon the reproduction of which so much labor and care has been expended. I have never seen a Turkish rug badly painted, nor heard the Hungarian Fantaisie badly played.

However, when Paderewski played the Fantaisie, he started right in, with the very first octave (that big one in the bass), with such overwhelming power and passion, with such grandeur and nobility of style, that one involuntarily exclaimed to one's self, "what a magnificent composition!" One paid tribute to Liszt, and not to the digital skill of the pianist. That is what I should call truly objective playing, when one is carried back to the composer as the prominent figure; although, in another sense, it might be called the most subjective playing, too, to produce that effect.

As most people play the Hungarian Fantaisie, one thinks only, "how beautifully he did those runs! how clean and brilliant the trills are!" etc. It is always technic, and technic, and technic, that attracts your attention, and not the musical contents of it. I wish every body could have heard Paderewski play this hackneyed composition the first time he did it in this country, in Carnegie Music Hall. O my stars!

Well, I can't say any more about it. There are times when silence is more eloquent than speech.

We have had a long succession of great pianists, and it is interesting to look back and see what things they have done which stand out prominently in the mind, and distinguish them from each other. Each one has struck out some spark which flashed upon the inner consciousness of the listener, and left its image there forever. It was not always the most difficult pieces that produced it, either. Of Rubinstein I remember how he played the *Mit King*, by Schubert, and Beethoven's Turkish March. Could any one ever forget the

frenzy of terror of the first, or the effect of the whole band in the second, dying away in the distance?

Von Bulow lives in my memory chiefly by his playing of the *Moonlight Sonata*, which is, in my humble opinion, the most beautiful work ever written for the piano. If I had a choice I should say, "take away everything else, but leave me the *Moonlight Sonata*." (Not that there is any "moonlight" in it, as Rubinstein says.) I also remember of Bulow his wonderful interpretation of Chopin's *Nocturne* in B major, Op. 9, No. 8. Was there ever anything so airy, so exquisitely graceful as that? I made up my mind never to learn it till after his death, and now I am studying it in memory of him, and how very hard I find the left hand in the middle part! And yet one had no thought of its being difficult under Bulow's fingers. It seemed like nothing at all.

Carriño first dazzled me by her octave playing in Gottschalk's arrangement of *Trovatore*, in the Boston Music Hall, when she was in her early twenties. What a tremendous concert effect she produced in it! The air was fairly tremble when she rose from the keyboard. And then, her performance of Rubinstein's "Etude on false notes"—that might be said to be "piling Pelion on Ossa." Her playing was always cumulative, rolling up as she proceeded, and carrying you away as under an avalanche. And then, her extemporization before every piece; there has never been any one to compare with her in that, always striking into the key of the artist who preceded her on the programme, and modulating into the one in which her solo was written. I have never known her to fail, so absolute is her sense of pitch.

De Pachmann we shall always recall by Chopin's Etude in thirds, a display of virtuosity which made one dizzy, although his rendering of the great *Ballade* in F major, of the *Barcarole*, and of many other things, was equally wonderful, but I speak now only of artistic moments.

Joseffy I think of, in what do you suppose, of all pieces? In the modest little *Berceuse*, by Chopin. Nobody can play that comparably with him. It is an absolute test of memory to play the bass exactly as it is written, and he is the only artist I have ever heard do it. The way he brought out certain notes of the melody, is quite indescribable. They shone out like stars across the years since I heard him do it. When it comes to crushing brilliancy, I remember him in Liszt's E flat Concerto and *Venezia Napoli*, which he played at Mc Cormick's Hall in Chicago, on his very first tour in this country. The audience simply went crazy. When I told Liszt about it, in 1888, in Weimar, I think the old man felt a little twinge of jealousy, for when I assured him that "nobody had ever played his compositions as Joseffy did," he repeated to himself musically and with a slight accent of pique, "*Personne!*" as if he might have added that "he had," if he chose.

However, he sent Joseffy his Concerto in A afterwards, the only one Liszt cared about, although I do not know if what I said had anything to do with it.

Mme. Bloomfield Zeisler, I like to think of in Rubinstein's D minor Concerto, particularly when I recall how she got up out of a sick bed, when she had not touched the piano for three days, and dashed it off like a mere bagatelle. The cadenza in the last movement, for instance, which everybody has come bang up against, the way she did that, was what the Germans would call, "*Haarsträubend!*" Well, that was just fun to hear, but not to practice oneself. It was mere child's play to her, and made me think of a famous golf player I saw this summer. His ball was in a deep rut in the middle of a road, with two large stones on each side of it, and a big willow tree in front of it, between him and the hole he was making for. His adversaries were chuckling, thinking it would take several shots for him to get out, when lo! he measured the distance with his eye, and with his "lifter" scooped the ball right out of the rut, past the stones, and over the big willow, landing just where it could go neatly into the hole. The laugh was on the other side then; one of the champion's foes said to another, "He just looks pining stones for breakfast, damn it!"

The most wonderful piece of chromatic scale playing I ever heard was from Slivinski, in Liszt's exquisite and subtle Etude in F minor. Slivinski, for some reason or other, was not appreciated in America as he ought to have been, but the way he rendered this composition was one of those unforgettable things which rarely happens to one. The limpidity of his tone, the smoothness and sweep of his execution, the artistic unity of effect, were simply amazing, and combined as they were with the greatest velocity and with a poetic conception of the contents of the piece, were transporting.

Another thing that he did divinely was the "*Chant Polonois*," No. 5, by Chopin and Liszt. This I heard twice from him, once without and once with the cadenza, which he did not always care to play, but which he did in the most marvelous way! I shall never forgive myself for not attending all of Slivinski's recitals here; I feel that they were an irreparable loss. But, of course, I thought he was going on here indefinitely, as most of the great artists do. Probably the financial outcome of them was too meagre.

I might run on endlessly, so I will draw this article to a close with our own American pianist, Gottschalk. Does any one but myself remember his playing of his "*Murmures Eoliens*?" Never was there such a climax worked up in double trills as he made in that. It was enough to draw an audience right up onto its feet. I used to feel my flesh creep when he began it, and hold my breath toward the close. "No, I can't bear it another instant!" I would say to myself, and then that iron arm of his would keep on intensifying its crescendo and seeming to say relentlessly, "Yes, but you must bear it." And oh! the relief when, with a smile, he broke into that shower of pearls at the end! It was like the bursting of a rocket, which rushes skyward with you, almost parting your soul from your body, and, at an immense height breaks into a myriad of fiery balls.

MUSICAL BROTHERHOOD.

The following appeared in the *Musikalisches Wochenblatt*. It is a story told by Tschakowsky, the incidents of which occurred in Leipzig:—

"It was at the time when a fierce hatred existed throughout Germany against Russia. One morning, very early, I was startled by hurrying steps in the corridors of the hotel at which I was staying. At last there was a knock at my door. Somewhat frightened, I leaped from my bed and opened the door. I found the porter there, and he explained to me that a military orchestra was stationed under my window, that it was going to serenade me, and that they hoped, that in spite of the cold, that I would appear at the window. Then he gave me a programme, adorned and illustrated in a charming manner, and containing eight pieces of different characters. At the same time I heard from outside the solemn strains of the Russian National Anthem. Then I dressed myself quickly, and opening the window I saw in the narrow court of the hotel a large military orchestra grouped round the Kapellmeister in glittering uniform.

"Every eye was directed toward me, and I remained at the window during the whole of the improvised concert, bareheaded, in spite of the keen February air. It was the band of a garrison regiment. The performance was really magnificent, and it was the more remarkable inasmuch as the cold must have almost frozen the fingers of the poor musicians, who remained stoically at their posts for a whole hour. The Kapellmeister was Herr Jaron, and the sympathy which he felt for my music had led him to express himself in this manner. The serenade being over, he wished me welcome in simple terms, and immediately went away. It is not necessary for me to say that I was touched by this delicate expression of sympathy. I cannot say whether the residents at the hotel found to their taste the sounds of the trumpets and trombones which woke them with a start, but I can safely say that their curiosity was excited to the highest point. The windows were crowded with people who had dressed hastily and put on anything which came to hand, so that they might learn what was the matter."

CONCERNING "ACTIVITY" IN PLANO
FRANCHISE

A day's work achieved with passing gratification, and even when the sun rises, and the work recommences, as usually two or three men are left there, those that have only been employed for a day of doing anything. The people of Mr. A. think that his methods are the only right methods, and that Mr. B. and Mr. C. who differ from him in these ways of doing things from Mr. A. are doing wrong methods, and are, consequently, raising a lot of head-bags and uprisings. If they did not think so, they would go to one of the other gentlemen, and there, they would be the first to make a change of opinion. That is to say, most people like to hear of the weakness of a master, and having chosen their master, for reasons which give to them ground, they therefore desire to hear the infidelity which they would like him to pronounce, and destroy all methods but his as indicative of good worth him.

There are teachers who foster this kind of sentiment among their pupils. I know a teacher whose belief in his own infallibility as everybody else is spontaneous, if not the spontaneous testimony human reality and conduct is to be truly sublime. It is hardly too much to say that he believes himself infallible, measures the doctrines and teachings of all other masters by these correspondence with his own, regards all who differ from him as blighted and all those whose teachings are at all in accordance with his as his "followers." As it happens this man's old ideas have been well known and generally accepted for many generations, while he never thinks of doubting that any idea which he has considered to make his own originated with him, he is constantly feeling injured and wronged as the poverty and incompleteness of the provision, because there are very few who are willing to acknowledge themselves as under obligation to him the ideas which they got elsewhere, in whose mind history he was born.

This kind of success is a godsend to those who like to learn on authority. The men who thoroughly and unscrupulously peddle in his own infallibility make other people believe in it also, especially pupils and patrons who have not the data to judge his professions intelligently. The consequence is that he is overten with pupils and may charge any price he pleases. Fortunately he is really an able man and a very good teacher, so that an small part of his success is due to real merit.

[illegible][illegible]

Also, since many are opposed, while the more might be
with, a certain group of letters like a certain word is
commonly.

I have been told that, even in such a matter as discussing the general question of whether a new science the scientific method is indispensable to find any new truth, that while one makes these considerations nearly exclusive, there are other considerations, it is impossible to get far when we refer only to these questions on any subject which involves complicated ideas, questions founded on a multitude of phenomena and circumstances? Outside of pure mathematics, there is no such thing as absolute directness. No two minds are exactly alike, either by inherited constitution, education, or the effects of environment, so that concerning ideas any two different minds are governed by the two in exactly the same light. For the new idea, the instant it comes into the mind, is at once placed in relation to the former contents of the mind, and as these contents are never precisely the same for any two minds, it follows that any given new idea is differently related to every other idea in any given mind from what it is in any other. Of course, there are minds which differ from one another so little as to make sympathy and an approximately common view of certain classes of ideas possible. Minds thus similar in character naturally tend to form parties, factions, or sects, bound together by similar views on important subjects. Thus are formed political parties, religious sects, schools of philosophical thought, conservative and liberal factions in regard to questions of social policy, education, etc.

The highly important and complicated questions connected with music teaching of course follow the same law. To confine ourselves to the field of piano teaching, here is one class of minds laying prime stress on the teaching of technic. "Technic," say they, "is the one indispensable condition of piano-playing; and they quote Liszt (was it not he?) as saying that the first thing in piano-playing is Technic, the second, Technic, and the third, Technic (with a capital T). Another class of minds replies: "True enough, technic is indeed an indispensable means of playing the piano; but what is the use of technic without musical intelligence and insight? Why develop your means of musical expression so long as you have nothing to express which is worth expressing? The first thing to do with pupils is to develop their musical sense, give them musical ideas, awaken their musical perception, and the doing to express at the piano what they see and feel; then give them as much technic as you can, the more the better, for they will then know what to do with it, and it will be of some use to them." To this class of minds belonged Frederic Wieck, Robert Schumann, and the whole Romantic school. The Romantic movement of Schumann's time was, in fact, a most emphatic protest against putting the cart before the horse, the means before the end. At least that was no small part of the significance of the movement. But notwithstanding the powerful and attractive influence of that movement, we still have with us the shallow virtuosi, who worship technic, whose playing consists of little else than feats of agility and dexterity. On the other hand we have sometimes intelligence without the ability to play, because of lack of technical training. Both classes are one-sided, hampered by limitations. The true ideal is that which combines the best of both. Both are right, both are to a certain extent, wrong. This is true, but that other is also true. Why should we be narrow-minded enough to restrict ourselves by limitations which we can clearly perceive to be unproductive and dangerous?

[illegible]

REVIEW OF THE EVIDENCE

1998年12月10日 星期一 第1212号

Every pianist ought to sing a little, no matter whether he has a good or a bad voice.

To make the fingers strong and sure, study all the major and minor scales—major, minor, harmonic, and diminished and in contrary motion and with the fingering of the C scale.

A theme beginning on the arpeggio must be played piano and the following theme marcato.

Do not combine a "crescendo" with an "accelerando" or a "diminuendo" with a "rardando," a fault which is generally made.

Difficult passages, by using the same fingering, may be transposed and practiced in other keys with the result that the formerly difficult passages become much easier.

Always change fingers for two or more equal notes, especially when one note occurs on the arsis and the other on the thesis.

Fermatas have to be impressed on the hearer, therefore their duration has to be well extended. For instance: in a measure written in C time, the third quarter consists of a quarter rest with a fermata over it, and the fourth quarter of two eighth notes. The third and fourth quarters of this measure have to be counted on the fermata, also the first three quarters of a following imaginary measure, after which are played the remaining two eighth notes of the first measure.

Play a great deal of Bach and Mendelssohn, for this is sound, healthy piano music.

To play Beethoven's Sonata, Op. 27, No. 2 (Moonlight), C sharp minor, 1st Part, the bass must sound very full and the first eighth note (only) of every measure has to be emphasized.

The 2d Part must be played in a quiet time, generally the tempo is taken too quickly. The left hand has to be rendered more prominent than the right. No *ritardando* at the end.

nd Part. In playing the passages do not make a crescendo before the chords; the latter must be rendered in such a way that the second chord sounds like the echo of the first. It is not good to repeat the first part (on Part III), as it would stop the dramatical course.

At the end of Bach's Clavier pieces a *ritardando* is only allowed when there are plenty of harmonies.

Book's buttons, when moving in circles, are generally played such legato.

I should like to suggest to study Bach's Fugues should begin with the one in B-flat major (Part II of the Welltemperamento Clavier), because its construction is plain and therefore more easily understood later on. Nos. V, VII, IX, XI, XIII, XV, XIX, from the same source.

THE ONE THING NEGLECTED.

BY G. A. MORTON.

It is a deplorable fact that 75 per cent. of American pianists possess but vague and uncertain ideas of musical theory. But this must be better understood in its broader and more comprehensive sense as including all pertaining to music outside of the purely technical and mechanical.

It shall be our endeavor, in the space allotted, to state facts, which may surprise many but which can nevertheless be substantiated.

Why is it that in almost any State meeting of musicians, where, presumably, those take part in the program who are best qualified to speak understandingly on subjects they have selected,—why is it that essays, discussions, and arguments are adduced in support of fossil theories and "original faculties" which an ordinary student—one possessing a definite knowledge of theoretical ideas—would brand and prove fallacious!

In his "Children's Scenes" Schumann has included a very interesting little piece entitled "Ritter vom Steckenpferd" (Knight of the Hobby Horse), which is rhythmically pleasing and musically interesting. As a piece to interest or entertain children even of a larger growth it is delightful and truly Schumannesque—but who would prefer it to the same composer's G minor Sonata or his Etudes Symphoniques when they desire substantial food for thought and consideration. Still, essayists and (so considered) lights of the profession will argue for hours before a contention of (supposed to be) intelligent teachers on the importance of the movable or stationary "do," or on the benefits to be derived from cutting a certain tendon of the hand.

Bach, Beethoven, and other great masters wrote and played music, and students the world over for the last five centuries, have advanced art and by diligent and faithful study have elevated the cause of music to a higher plane than any of the contemporary arts. But such elevation has not been accomplished Quixote-like by assailing windmills. It is the fashion with pianists and piano teachers to give, through the medium of musical journals and magazines, comprehensive articles on every imaginable musical subject except theory. There are notable exceptions, but they but prove the rule.

All credit and recognition should be given to W. S. B. Mathews, Albert Ross Parsons, and to other minds who have recognized this one-sidedness and given the student something to think about on theoretical lines. How many students are familiar with Mathews' "How to Understand Music" or with Elson's or Weitzmann's Theory—not to mention many other standard works which every one who pretends to understand the art should be familiar with. I am aware that I am but giving utterance to thoughts which have been often in the minds of other musicians—but, to my knowledge, they have not been uttered. It is certainly wrong that in a school of six hundred pupils there are not 75 per cent. who can define phrase, period, sonata, or concerto; who do not know anything of the history of music, but have a vague idea that Beethoven was great, Wagner greater, and Bach merely a system of musical mathematics.

Well, in this same school of six hundred or more pupils, 75 per cent. have a good idea of pianoforte playing and can play compositions of Bach or Beethoven intelligently. Not half of them could modulate from C to D, nor give a correct idea of the subharmonic of the diminished seventh, nor write an eight-measure melody which would be acceptable. In this one school there are graduates of Boston schools, and pupils of teachers whose names are respected even in Germany. There are other schools all over this "blasted land of freedom" of which the same is true. This state of affairs is not so much due to the teachers as to the school as to the management which allows students to select such branches as they desire to pursue and to omit others. I have in mind a pupil of one of the greatest organists in this country who could not, if asked to do so, play an authentic chorale. Still, this

pupil studied with a master who is both a virtuoso and writer, bounded by several years' instruction and is now holding a responsible position in a Western town.

Am also acquainted with a pianist who plays Schubert's Opus 90—has played it in one of our large cities to a refined audience—and played it well—who cannot give in technical language the difference between the minor and the major, nor tell what are the different resolutions of one-sidedness are not isolated cases—there are many others. It ought not to be.

THE REMEDY. Let schools, colleges, and private tutors inaugurate, in all departments, classes in different branches of theory—not more than six in a class, and have weekly recitations, making the theoretical work a part of the course. In all the work done the pupil should be graded and not be permitted to take up a new branch of study before thoroughly completing what he has gone over. Examinations should be held each semester, or each month, and the student should attain a grade of eighty per cent. at least. On enrolling, pupils should be told that theoretical work is obligatory and be given an hour for the theory as well as for the voice, piano, or violin lesson. There may arise the question of expense. This may be partially overcome by including the tuition for both branches under one head. Suppose the tuition for one semester, one lesson per week, be \$25 in piano alone. Theory work in classes of six ought not to be over \$6.00 for each pupil. State these in the prospectus: piano, harmony, or theory, \$30.00. If pupils have means, and desire private lessons, they should pay the same as for other lessons. The teacher with thirty or forty pupils, or even ten, should have all the pupils meet him at his music rooms once each week and give part of an afternoon to musical history and studies outside of theory.

The teacher should make the hour as interesting as possible by relating anecdotes of interest to the pupils and by explaining and playing compositions from different epochs and from different composers. Pupils will play Bach, Beethoven, Godard, and Chaminade all the better if they learn to associate the compositions of these composers with their personality. Try this plan, brother teachers,—you will double your popularity and your success: I am now "proving the pudding"—am teaching nine hours a day every day in the week—and enjoy it. Am never troubled by pupils going to other teachers, and have a dozen or more carrying out my ideas as teachers in other schools.

QUESTIONS FOR EXAMINATION.

1. Give the birth and death of Beethoven, and name one of his works.
2. Who wrote "Manfred," "The Mount of Olives," and "Les Huguenots"?
3. Name two celebrated German Musicians born in the same year. Give one work of each.
4. When and where was "Elijah" performed?
5. State the difference between an Oratorio and an Opera.
6. What is the difference between an Anthem and a Motet?
7. Give date of birth and death of Händel.
8. What is a Sonata? Name some great writers of Sonata.
9. Who wrote the Operas "Almira," "La Traviata," "Daphne," "Alceste," and "Le Prophète"?
10. Who wrote "The Lay of the Bell," "Don Giovanni," and "The Creation"?
11. Who has been styled the founder of Modern Symphonic?
12. Give date of birth and death of Mozart and Haydn.
13. Name two contemporaries of Haydn and give a work of each.
14. What musician is said to have been acquainted practically with all stringed instruments?
15. Give date of birth and death of Spohr, and name one of his Oratorios.
16. Who wrote "Oberon," "Il Trovatore"?
17. Give names, with date of birth and death of the composers of "St. Paul" and "Elijah."
18. When was the "Lobengrin" written, and by whom?
19. Give the writer of "Tannhäuser," "Norma," and "Purcell."

20. Name the composer of "The Messiah," and give date of birth and death.

21. From what affliction did Händel and Beethoven suffer during the latter years of their lives?

22. At what time did Palestrina and Nanini live?

23. Name a celebrated madrigalist of the 16th century.

24. Who was the originator of the Oratorio?

25. Why were Gluck and Pizzini great rivals?

26. Name six Oratorios by Händel.

27. Who introduced the "Intermezzo" for the Orchestra and divided the Aria?

28. Name two writers of a "Requiem."

29. Who wrote "The Christmas Oratorio"?

30. Name two of the masters of Beethoven.

31. Who wrote "Preciosa," "Robert le Diable," and "Dinorah"?

32. Where and when was "St. Paul" produced?

33. Who wrote "The Harmonious Blacksmith"?

34. Which was Mozart's last work?

35. When Händel was twenty years old what operas did he write?

36. Who wrote the celebrated "Art of Fugue" in the 18th century?

37. What is a Nocturne?

38. In whose reign did Tallis live?

39. Name two opera writers of the 18th century.

40. Name three of Haydn's works.

41. Where and in whose reign was Mozart born?

42. Who wrote accompaniments to some of Händel's works?

43. By whom was "Le Nozze de Figaro" written?

44. Who was the reigning sovereign when "God Save the Queen" was written?

45. For what style of music was Chopin noted?

46. Give name and date of birth and death of three contemporaries of Robert Schumann.

47. Name a German writer of upward of 600 songs.

48. Through whom did Robert Schumann's works become best known to us?

49. Who wrote the "Water Music"? Why was it written?

50. What famous violinist lived in Händel's time?

51. Give the names of three writers of each school, German, Italian, French, and English.

WHAT ARE THEY?

SYMPHONY.

The symphony, which is considered the highest form of musical composition, is an expansion of the sonata, which again is but the development of the suite. Now, the suite was nothing more nor less than a combination of contrasted dance measures and rhythms; vide Bach, Couperin, and other early writers of Europe who have contributed many old dances which retain even to this day either their original names or some indication in their titles of the people from whom they were taken.

SARABANDE.

The sarabande is of Spanish origin. In its original form it was a wild, suggestive, and not overproper dance, accompanied by the click of castanets and occasional wild yells from the spectators. The name was given afterward to a stately, dignified measure, almost identical to the Pavan, as may be easily seen from the fact that the slow melody, "Lascia chio pianga," by Händel, was a sarabande introduced into his opera, "Almira." Words were set to it and the vocal number introduced in "Rinaldo," the opera which provoked the disappointed sneers of Addison.

GAVOTTE.

The gavotte is a dance of French origin; it is of a lively yet dignified character, and said to take its name from the Gavotte or Gap men, inhabitants of the town of Gap in the upper Dauphine. It was mostly used by the old composers for theatrical purposes, more rarely as a social dance, and in the olden time it was performed to the accompaniment of the bagpipe or musette; for this reason most of the old composers always added a musette or bagpipe tune as *alternatives* to their gavottes.

RIGAUDON.

The Rigaudon, or Rigadoon, was, at the beginning of the eighteenth century, the most popular form of dance in existence. Sheets of new books and sheets of the newest rigadoons danced at court were issued every year until a new fashion arose and the rigadoon disappeared. A certain Mr. Isaac, a dancing master, who lived at the end of the seventeenth century, is said to be the inventor of that dance. The French claim that it is a dance of Provence, of a lively character, generally performed by a man and a woman, and deriving its name from a Frenchman named Rigaud.

FRED. D. PARSONS.

NEW PUBLICATIONS.

TABLES FOR THE WRITING OF EXERCISES IN THE STUDY OF HARMONY. Series II. By C. C. MOLLER. Wm. A. Ford & Co., New York. Price 50 cts.

These exercises are well thought out. The author is authority on study of harmony. They are practical, clear, and of convenient form. Every teacher who is in any way interested in harmony would do well to examine the work.

PRACTICAL LESSONS IN SIGHT SINGING, by S. C. BENNETT. Price 50 cents. LEBO BROS., Kansas City, Mo.

We desire to call your attention to this new work, but recently published, and which has already awakened a lively interest among musicians and teachers who have examined into its educational features. The author claims for this book that it is the most concise and practical, from an educational standpoint, of any work ever published on the subject of reading vocal music or singing at sight. The work contains no exercises in part singing, nor any part songs, but is strictly a study book so carefully compiled and systematically progressive that the average singer, after a careful study of the exercises throughout, may be able to sing almost any vocal composition at first sight.

LETTERS OF FRANZ LISZT, collected by LA MARR.

Two volumes. CH. SCHIRMER'S SONS. Price —. Volume II of the Letters of Franz Liszt (a review of Vol. I appeared in September ETUDE) contains letters written from Rome, Weimar, and Pest. They are of absorbing interest, covering, as they do, his life from 1841 to 1886. The same harsh criticisms of his original compositions were prevalent then as now. Indeed, we often read his refusal to allow friends to compromise themselves by their production. It is very interesting to read Liszt's firm and manly, yet temperate comments upon this criticism. He holds firmly on his way, writing mass after mass, oratorio after oratorio, as well as shorter works, and says he can wait patiently for their publication. The tone of his letters in all matters relating to himself is characterized by good sense and a consciousness of his own worth. His words of praise for the work of others has a sincere ring, and he knew how to refuse requests firmly, yet with gracious courtesy. He took an active interest in musical matters, and, by his advice and personal aid, did much to help forward worthy enterprises. We are tempted to quote many extracts which illustrate his views and show his connection with various art-movements, but will have to confine ourselves to only a few. In a letter to Franz Brendel, written in August, 1862, he says: "I have fished out here a very talented young pianist, Scambati by name, who makes a first-rate partner in duets; it would please me to go through the whole cycle of symphonic poems with him." We read much concerning this "talented young pianist," who has since become a celebrity in the pianistic world, in his later letters. Of Bülow he says: "His individuality is such an exceptional one that its singularities must be allowed scope." In speaking of the performance of a Psalm he writes: "With notes alone nothing can be accomplished; one thirsts for soul, spirit, and actual life. Ah! composing is a misery, and the pitiful children of my Muse appear to me often like foundlings in a hospital, wandering about only as Nos. so-and-so!" In writing to Breitkopf and Härtel in regard to a pianoforte arrangement of Beethoven's Symphonies, he speaks of such an arrangement as only an approximation. "How inept into the transitory hammer of the piano breath and soul, resonance and power, fullness and inspiration, color and accent!" However, I will at least endeavor to overcome the worst difficulties and to furnish the pianoforte world with as faithful as possible an illustration of Beethoven's genius." Those who are compelled to praise their own work through lack of interest upon the part of others will be encouraged by the following: "One must praise one's self, especially when others too often fail in doing so." Of Saint-Saëns we read, "I must mention to you the name of Camille Saint-Saëns in particular, especially deserving of notice in the 'Nene' concert." As a distinguished artist, virtuoso, and composer. To Dr. Wm. Mason, of New York, he writes: "The news which reaches me from time to time about musical matters in America is generally favorable to the cause of the progress of contemporaneous art which I deem it an honor to hold and sustain. It seems that, among you, the cavillings and blunders and stupidities of a criticism adulterated by ignorance, envy, and rivalry, exercise less influence than in the old continent. I congratulate you on this and give you my best wishes that you may happily pursue this noble career of an artist, with work, perseverance, resignation, modesty, and the imperishable faith in the ideal, such as was indicated to you at Weimar by your sincerely attached F. Liszt." This volume seems with points of great interest to all musicians, but further extracts

cannot be given. The publishers have done their work in most excellent style, the result being two handsomely bound volumes, printed on heavy paper, with a beautifully clear impression. Volume I contains as a frontispiece a portrait of Liszt, while the second presents a design with a few bars of the leading theme of "Elizabeth." Such an addition to musical literature should be welcomed and widely circulated.

A. L. MANCHESTER.

Of great interest to those of our readers who have need of music for use by children in school entertainments, are Novello, Ewer & Co.'s "School Songs." They are written in unison and for two and three parts. They are published with both the staff and tonic sol fa notations. They are decidedly interesting musically and are singable and varied.

It is hard to single out any for special mention, but the following will be found useful and pleasing: "Sleep, Pretty Songster," for two parts, by Roland Rogers; "The Bell March," two parts, by James Brubham; "The Gnomes," three parts, by Alfred Moffat; "Wake Up, My Merry Masters All," three parts, by Alfred Moffat; "Summer Longings," three parts, by H. A. Donald; "The Old Church Bells," two parts, by Ronald Rogers; "Our School Band," unison song for boys by W. J. Foxell; "Early Rising," unison song, by Foxell.

The same firm has added a large number of most excellent part songs for mixed voices as well as for male and female quartet and chorus. They are well worthy of use and in calling attention to them we would aid directors of singing societies and choirs in adding desirable selections to their repertoire.

"To the Woods," chorus (three parts) for female voices by Hamilton Clark, will please and is good for concert. "The Rock Sits High," four part song for men's voices; by King Hall; "To Phoebe," also for men's voices, by J. F. Bridge, and "The Shades of Night Around us Steal," for men's voices, by J. Varley Roberts, are three excellent numbers, and "The Shepherd's Choice," by Alexander Thomson, "On a Hill there Grows a Flower," by C. V. Stanford, and "The Shepherd's Elegy," by Alexandra Thomson, are specimens of good part writing for mixed voices.

There are but few of the many interesting part songs and unison songs issued by this enterprising firm.

MAN CANNOT LIVE BY TALENT ALONE.

BY THEO. PRESSER.

AFTER a musical education the first requisite for success in the profession is business method; by this is meant all the correct means that can be employed to bring success to the well-qualified musician.

A business instinct is far reaching; especially in the work of teaching—it is an "Argus-eyed" protector of the musician's pathway. No one thing can be more valuable to him. It prompts him to correct his mistakes; it curbs any evil propensities; it will inspire him to make his word as good as his bond; it teaches him to place a correct estimate on this world's goods and to give some thought to his future well being. Business instinct does not permit the violation of any rule of good breeding and morality.

Edison has said that "it takes as much talent to make a success of a patent as it does to invent it." It requires as much talent to keep money as it does to make it. A teacher with mediocre talent, with good business methods, will make a greater success than one with extraordinary talent, but ahimsless and regardless of business customs. Business integrity is not easily formed. It is looked upon by the world as one of the most valuable possessions, as it requires the strongest character to withstand the various temptations in the business world.

There is a mistaken idea among some musicians that they are not amenable to business laws or customs; that they can ride over everything society holds sacred; that to plunge into all sorts of dissipation and wrongdoing is the mark of a great artist. This bravado spirit has blighted many a bright musical career. It has been as a millstone around many a musician's neck, that has dragged him down to oblivion and disgrace.

The musician's life, and especially the teacher's, is very closely connected with society; whatever will injure him socially, will also professionally. Next to the physician comes the teacher, in the social world; on his social prominence rests his success.

Musical gifts are not incompatible with business talents. Musicians, as a rule, possess average business

tact. Even among those who have attained the greatest names in the realms of creative art, is found a high degree of worldly enterprise.

Clementi grew rich through his rare business talent, and on the failure of the firm in which he had an interest, he determined to conduct it himself; the venture proved a great success. The property of the firm, at one time, amounted to nearly a quarter of a million of dollars.

J. B. Cramer was the founder of the music house which still bears that name.

Handel was never successful until he undertook the management himself of his concerts and oratorios.

Even Beethoven had a practical business scheme of publishing an edition of his own works, which was forever haunting him.

Business and worldly enterprise are not prominent in the musician's life for the reason that the mind is absorbed in something nobler.

The muses are jealous mistresses and must possess the whole attention. Were music less captivating, musicians would be more of the "earth, earthy."

While success from a business point of view may bring worldly comfort, the talent which brings it about is of a low order. Many a man has failed because he could not bring himself to many of the sharp practices required for success.

Failure in business may mean a fitness for loftier things.

Schumann has said, "strive to become a better and better musician, and the rest will look after itself," meaning, no doubt, that worldly success is bound to follow great attainment. This is true if the rest of the mind is well balanced. A roundly developed nature is, after all, the great desideratum.

Where well-qualified musicians have not succeeded there has been a lack of some of the sturdier virtues.

The musician's art allures him constantly from this practical world, so that he has ever to be on his guard lest he become unconventional in thought, manner, or appearance; and let it be remembered that he must not always walk with his head in the cloud lest he stumble, for while wings may be for angels, only feet are for men.

THE LABOR OF TEACHING.

Few persons have an idea of the laborious life of a music teacher. A remark made to me a short time ago caused me to observe and reflect upon the way people generally regard music as a profession; I mean those who know nothing whatever about music beyond what they hear in the concert room, or can judge by such amateur performances as they are familiar with, but of the real science and art they are utterly ignorant. The remark made to me was this: "You have an easy and pleasant way of earning your livelihood." Evidently my friend saw only the respectability of my profession, knowing nothing whatever of the tedium of drilling pupils, of the talks and explanations and illustrations, which sometimes tax one's powers of invention to the very utmost, in order to make points clear. And without a clear understanding of principles, scholars cannot progress in a manner entirely satisfactory to a teacher. They may learn to play; but it will be greatly by imitation, and then only a certain class of compositions. I think there is a psychological view of the case to be taken. I mean as to the existence of sympathetic feeling between teacher and pupil. When a teacher possesses that certain something—power of attraction, animal magnetism, mental attraction—call it by what name you will, it is that subtle something which attracts and holds in its grasp—I say the teacher who possesses this element of character (the qualifications of attainments being equal) is more certain of success than the one who gains ascendancy by the sheer force of being learned.

Music as a profession is a pleasant, but by no means an easy one; but love lightens labor, and while we are willing to admit that to drill little ten-year-olds on five-finger exercises, scale passages, and wrist action is not conducive to one's aesthetic taste, yet the power to impart knowledge, to train those little fingers until they are light, elastic, and strong, to teach the little minds just budding into the power of thought, to cultivate a taste for the truly beautiful and refined in the world of melody,—this is the care of the music teacher, and who will deny that among the world's educators the music teacher occupies a front rank?—*Metropolitan World.*

BUILDING THE PILL.

BY FRANKLIN G. LAY.

A *piano*, metaphorically speaking, is something technically distinguishable, but as the name says indistinguishable. In the mind of the average piano pupil there may be doubts as to its indistinguishability, but none whatever about its distinguishability. How many years are spent, how many sighs heaved, over the miserable condition of indices connected with any artistic development. They who must avoid this training are precisely those who lament over it the most freely.

There is no lack of material for the end proposed—indeed, the means of studies for the piano, is simply overwhelming. Some teachers advocate the heroic remedy of throwing them all overboard; they claim that better results can be obtained by comparatively simple technical exercises devised to work directly against the most common faults and weaknesses. As such exercises do not involve the use of notes, the student's attention is free to be devoted entirely to the proper mode of execution, undoubtedly a great gain when we consider the hazardous practice of the average pupil. This position, theoretically speaking, cannot be gainsayed; I believe it quite possible to form execution, mechanically considered, to its highest point without the use of studies. Tausig regarded them superfluous; he excepted only those of Chopin and Clementi; his technical practice was done by means of figures which he invented with a view to meet the difficulties in the works he was studying at the time. Oscar Reif, of dumb thumb fame, discards studies entirely. He is of the opinion that but little is attained by technical practice of any kind which is not done every day. He has arranged what he calls a pocket technique covering all difficulties in piano playing, and thus he requires his pupils to keep up constantly, telling them to bring him so *études*.

My plan for the pupil of this class is never to use a study where a piece can be used to gain a technical point. In this way only a few *études*, illustrating special practice, need be learned, but these should be thoroughly mastered. Most writers of *études* say the same thing over and over—three or four out of ten or a dozen in a book or set of studies are enough for practice. In Czerny's "Études de la Vélocité," for instance, the first three studies, with perhaps the fifth, answer all ordinary requirements. In his still more useful Op. 740, the first two of the first book and possibly the third, with the sixth as a pedal study, in the second book the second study in thirds and the fourth for the left hand, are all that are really essential for study. It is seldom worth while to study even in this way more than one or two books of any set of studies, and the best are generally found among the first. In Tausig's selection from Clementi's "Gradus ad Parnassum," as well as in von Bülow's edition of "Chopin's Études," it is interesting to note that their selections are largely chosen from the earlier studies. The best and freshest thoughts seem to come first. The advantage of the *étude* is that it is always in evidence; the pupil cannot ignore it, as in the case of finger exercises, scales, etc., which are, as we know from experience, very easy to forget. Then they give technical figures in rhythmic form. They require accent and timing, which are often neglected in purely finger work.

It may prove restrictive to young teachers if I add a list of pieces which I have found useful in technical training. They are given in progressive order and naturally belong to the rank of salon music.

For the *right hand*: The Zephyr, Overture, Dancing Leaves, Schubert's "Lark," Morning Song, Kallion, Spinning Wheel, Quillette, Trill Rondo and Valse Symphonique, by Wolfenbützel.

For arpeggio: Flower Mosaic, Bravura Op. 1; Blüthenwehen, Largo; L. Hummel's, Canzone, Serenade, Marche, Rondo in the Duet, Hummel's, Lied from an Album, Gottschalk's, Les d'Or, Symphony No. 1; Overture, Scherzo, La Marche, Hummel's.

For running passages: Papillon, No. 2, and Flute de Solon, Agitation, by the Bonaventura, Flute; Symphonie Marmite, Lark, Marmite's March, Overture; Rondo in A flat, Wolfenbützel. Overture of Rome, etc.

Other: Shading Spring, Bird-King; Finger Piece in C, Hummel; Fourth Finger Study, Ligne; Spinnend, Hummel; Fairy Flange, Milla.


Some of Mendel's compositions, which belong to the higher class of salon music, are particularly calculated to have produced cases of execution in pupils sufficiently advanced to profit by them. His "Scenes on Lake Geneva" (Am Gentle See) are really poetic, and though little known, are well worth study. The *Scenes* are: Sunday Morning at Glim, Promenade à Chateaufort, Le Bonquet de Julie, Le Fête de Gendoles à Vevay, and the Barcarolle, which last, though perhaps rather cloying in its sweetness, gives very effective practice in pianissimo playing. They can all be had in the Peters' edition, singly or complete. Other pieces are Silver Spring, Dorroschen, In the Gondola, and Ideal d'Amour. Two or three of Mendel's compositions afford a very welcome addition to the repertoire of the advanced pupil; they fill the place of stepping-stones to the more difficult concert pieces of Liszt.

ON FINGERING.
SOMETHING OF ITS HISTORY.

BY LOUIS G. ELSON.

It might be of interest to the readers of THE ETUDE to know something about the history of fingering. The earliest mention of keyed instruments in a more modern sense, is found in the "Rules of the Minnensingers," by Eberhard Cernse in 1404, and the writings of Jean de Muris, in the preceding century, give no allusion to any keyed instruments whatever. The early keyboards presented a black surface, as only the raised, or chromatic, keys were white, exactly the reverse of the present custom.

As most of the instruments with keys (the clavichord was a noble exception) could give only a continual staccato effect, without any shading, it is natural to suppose that the players paid little attention to the fingering. As late as 1619 the learned Scholtz (better known by his Latinized name of Prætorius) stated that it was absurd to make a fuss about what finger should be used on this or that note, and added, "let the pupil strike with any finger, yes, with his nose if he wants to, providing he gets the proper note clearly."

At this time the thumb was not used in performance, but was allowed to hang helplessly down in front of the keyboard. As late as 1720 an eminent writer (Mattheson) protested against the use of the thumb in performance. One result of this was that the so-called "American Fingering" came into use first. This is the oldest fingering of the history of technique, and deserves rather to be called the "English Fingering," for it was early used in England, and is to-day used more freely there than anywhere else. It came about from the fact that the fingers only were used in the olden time, and therefore when the thumb was employed this numbering was not disturbed, but the newcomer was numbered "0," so that the fingering ran "0, 1, 2, 3, 4." In England very soon a change in the first figure was made, and it received a sign as follows . In writing this sign, however, the teacher often hurriedly made an "x," which gradually led to a change in the printing of the character. There is no really valid reason why the English should cling to this marking to day any more than that they should retain the names of "semibreves" or "minima" of medieval notation; although one English teacher defended the system because "the thumb is not a finger," which would be all right if we were studying anatomy instead of music. In old editions of Bach I find the Germans introducing the figure "1" for the thumb. The thumb had been brought in practically by that great reformer, J. S. Bach. As was the case with his practical introduction of free modulation into all the keys (Bach may truly be called the liberator of the tonal system), he made no money upon the subject; if people were able to play his figures with their fingers they might do so. But for a long time after the greatest of musicians had passed away, the use of the thumb in a chord or arpeggio was called the "Bach touch" (the "Bach position"). It is astonishing to

find how young true piano technicians, which rests upon proper fingering, is. In one of the harpsichord methods in my library, printed as late as 1778, I find this statement:—

"Although there is no certain rule to be laid down for fingering of any tone that you may meet with, yet the following lessons may be a great help to it if well observed;" and in "the following lessons" one finds the fingers skipping one over the other with a variety that is puzzling even if interesting. The fact that the early books on fingering speak of the "Italian method of fingering" continually leads me to believe that the Italians contributed their share toward the proper development of technique in this direction. For the terrible order of fingers used in scales or arpeggios before this epoch, I may refer the reader to Franklin Taylor's excellent article on "Fingering" in Groves' "Dictionary," or to my own "History of German Song."

Philip Emanuel Bach is generally credited with having brought his father's method down to the present time by means of his "Versuch ueber die wahre Art das Klavier zu Spielen." This book, published in 1762, may be held as the first tangible system in fingering; yet one exception may be made, and that exception proves the statement made above, that we owe something to Italy in the matter of development of fingering. I quote from another book on the subject, entitled "Pasquali's Art of Fingering," which, unfortunately, in the edition which I possess, has no date, but as Pasquali died in 1767, we are not supposing too much when we presume this work to precede that of C. P. E. Bach. He states his claim for priority thus in his preface:—"The kind reception that my 'Treatise on Thorough Bass' has met with has encouraged me to publish this work, which, I think, is wanted rather than the other, as I never met with anything published on the subject in any language."

RECOGNITION OF THE WORTH OF OTHERS.

BY W. F. GATES.

The ability to recognize the good points of others in musical matters, or to have the grace to acknowledge the superiority of more talented or better educated people is not, to say the least, common among professional musicians.

But this is true: the greater the real merit of a man the quicker he is ready to recognize that quality in others; while by a continual depreciation of the work and ability of others one only shows his smallness of soul and frequently creates in the minds of his hearers exactly the opposite impression to that which he desires. In proportion as we have merit we will recognize merit in others. Greatness has an affinity and admiration for greatness that will not be silent.

Honors to one that excels as but proves our own right to appreciation. We at once think more of an artist or teacher who speaks enthusiastically and appreciatively of the work of some brother musician. But how often we are told what Mr. A. or Miss B. cannot do, and what failures they are, and how seldom do we hear what they can do and how little are their abilities and their successes mentioned.

There is a lesson for us in the words and actions of two of London's great musicians, on the occasion of Paganini's first appearance in England.

When this greatest of fiddlers had ceased his playing, Mori, himself a fine violinist, got up from his seat and solemnly inquired of those in his neighborhood, "Who'll buy my fiddle? Who'll buy a fiddle and bow for eighteen pence?" Even Mori's "Strad" went a begging at that price under the spell of the violin-wizard's playing.

Another great musician was present, John Cramer. His tribute to Paganini's playing was the simple words, "Thank Heaven, I am not a violinist!"

Cannot the rank and file of the musical profession learn something in this matter of giving credit where credit is due from the attitude of those who head the army? Or do we even recognize that our armies have commanding generals?

No 1717

ON A VACATION.

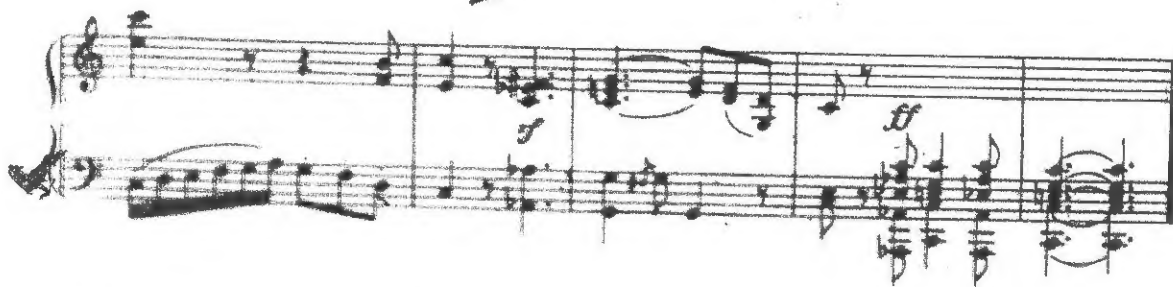
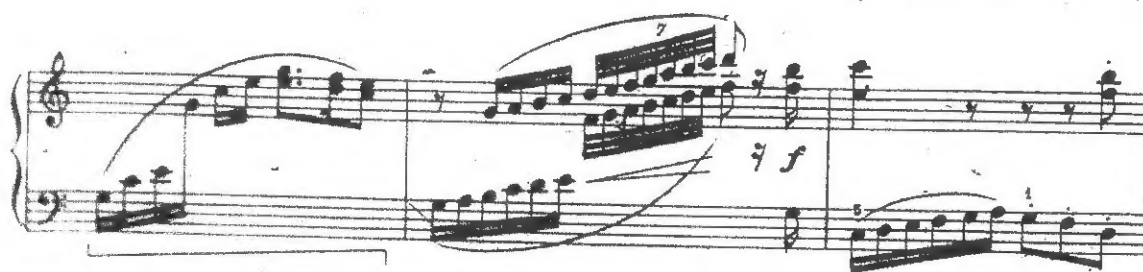
Allegro moderato.

ALBERT W. BORST.

The musical score is written for piano and consists of five systems of music. The first system is marked *Allegro moderato.* and includes a *slargando* (rushing) section. The second system continues the *Allegro moderato* tempo. The third system features a *ff* (fortissimo) section. The fourth system is marked *Poco meno mosso* and includes a *p* (piano) section. The fifth system ends with a *dim.* (diminuendo) and *pp* (pianissimo) section.



Tempo I.



Nº 1745

MARCIA GIOCOSA.

3

Edited by Chas. W. London.

FERD. HILLER Op. 55, No. 1.

Vivo, M.M. 144 to 166

There is a well defined accent on the first and third hours in the left hand, especially when the right hand has symmetrical figures. This is necessary to make the particular rhythmic effect of the symmetrical accident. The phrases are all four measures each. The distance of each word to be well brought out, for that is a beautiful piece. The end of

each measure can be made staccato by snapping the fingers inward towards the palm, meantime using either the up hand or up arm touch, according to the power desired. Make the staccato notes following the dotted eighth very short and light. A light up hand touch for the left hand staccato throughout.

The musical score consists of five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics and articulations are as follows:

- System 1: *f*, *p dolce*
- System 2: *p dolce*, *f*, *f dolce*, *espressivo* (c)
- System 3: *f*, *f*, *p dolce*, *f*, *f*
- System 4: *f*, *f*, *p dolce*, *f*, *rf dolce*, *p*

The student is that grand if the piano should be made
and a strong, glowing melody and the harmonic ones with
in the first a long way from the musical chords
and the second as being added before such the first down towards
the end of the first measure.

Make a contrast here by playing the next eight measures
lightly on beats one and three full strongly; this will give
a penetrating accent, yet not one that is too loud. Brilliant
playing is demanded on the next eight measures, but with
a power that is within the demands of a grand touch.

leggiero

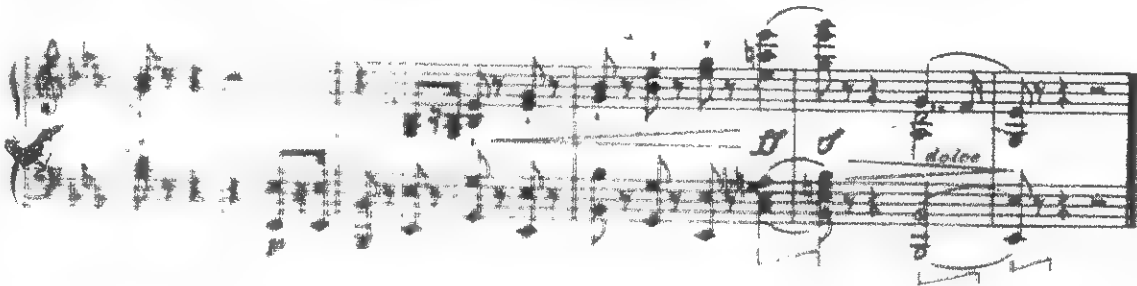
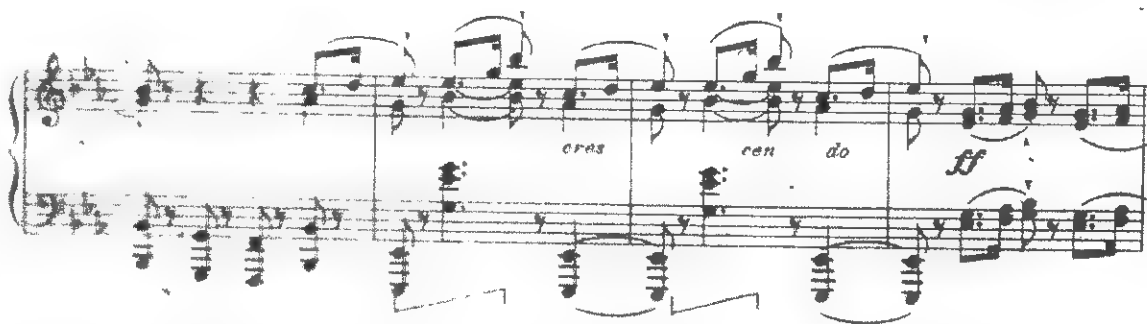
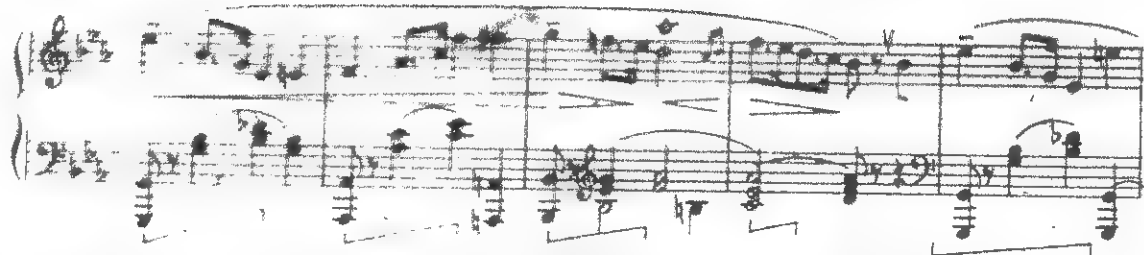
crescendo

f *ff*

dolce

1. Play the chromatic scale with a light up hand touch the fingers pressing quickly through the keys. Play the chords of half notes with the arms as in touch, the wrist yielding as the contact of key contact thus giving a full and ar-
 2. Play the chromatic scale with a heavy up arm touch with

the help of elastic undrawn fingers for the shorter chords, but do not strike for the up arm touch place the fingers on the desired keys, holding the arm loosely and suddenly throw the arms up, this will give a powerful but mellow and beautiful tone



Nº 1746

POLKA - MAZURKA.

Edited by Thos a'Becket

Tempo giusto.

GUSTAV SCHUMANN, Op. 18.

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff. The first system starts with a piano (p) dynamic. The second system includes mezzo-forte (mf) and piano (p) dynamics. The third system includes piano (p) and forte (f) dynamics. The fourth system includes piano (p) dynamics. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking *f* (forte) is present at the beginning.

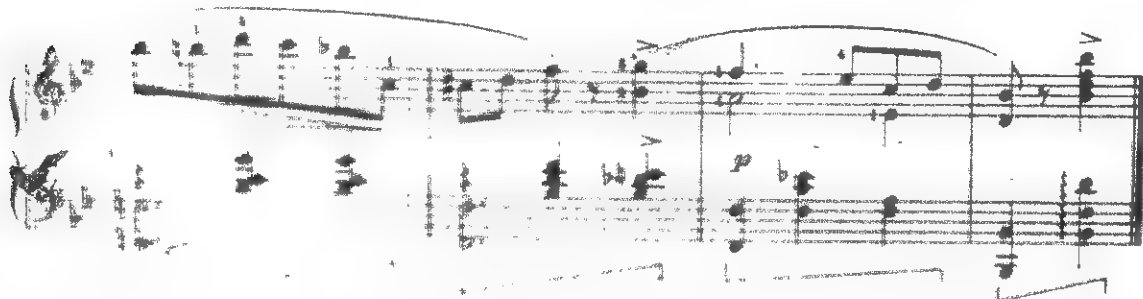
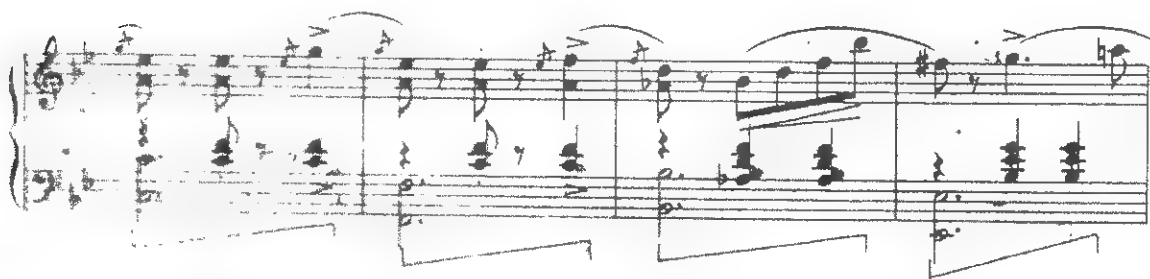
Second system of musical notation. The treble staff continues the melodic line with slurs and fingerings. The bass staff continues the accompaniment. A dynamic marking *pu f* (pianofortissimo) is present at the beginning.

Third system of musical notation. The treble staff features a melodic line with slurs and fingerings. The bass staff continues the accompaniment. Dynamic markings *leggero*, *dim* (diminuendo), and *p* (piano) are present.

Fourth system of musical notation. The treble staff continues the melodic line with slurs and fingerings. The bass staff continues the accompaniment. A dynamic marking *p* (piano) is present.

Fifth system of musical notation. The treble staff continues the melodic line with slurs and fingerings. The bass staff continues the accompaniment. Dynamic markings *p* (piano) and *f* (forte) are present.





Nº 1720

DRIFTING.

REVERIE for PIANO.

11

Andante sostenuto

HARRY K. BECHTEL.

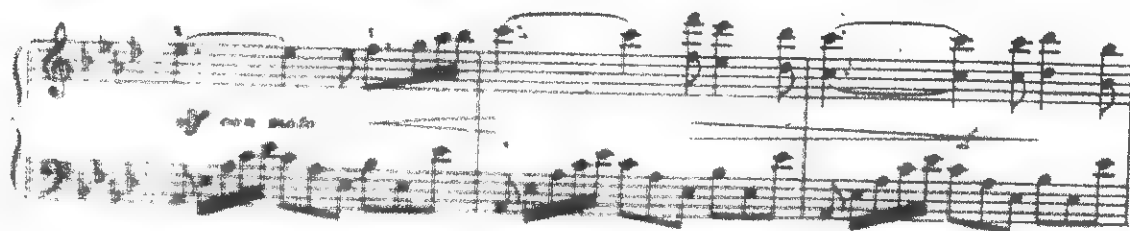
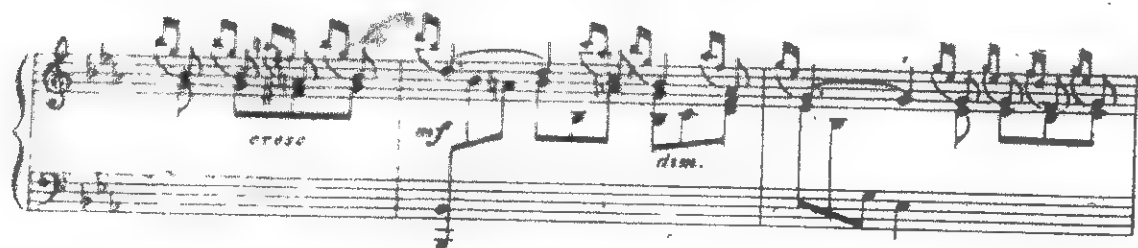


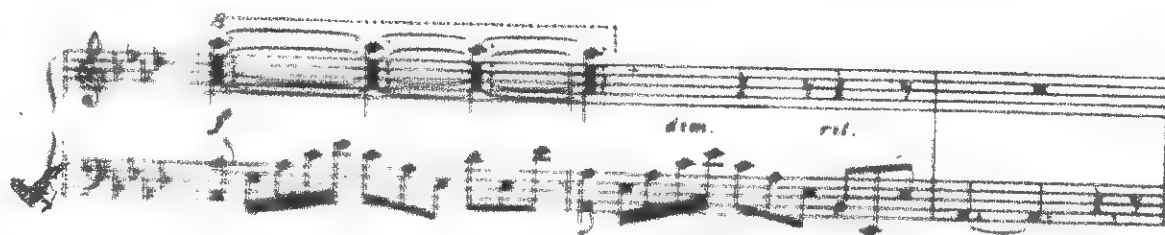
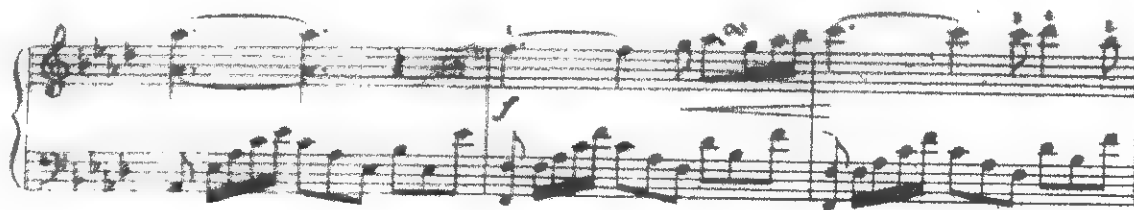
The image displays a page of musical notation, likely for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4.

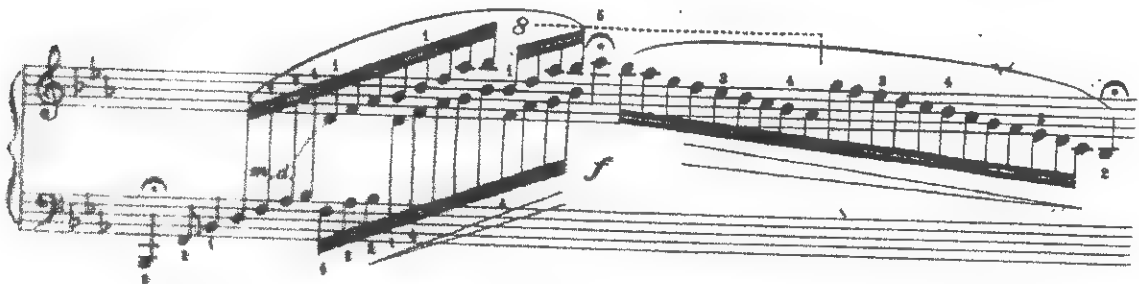
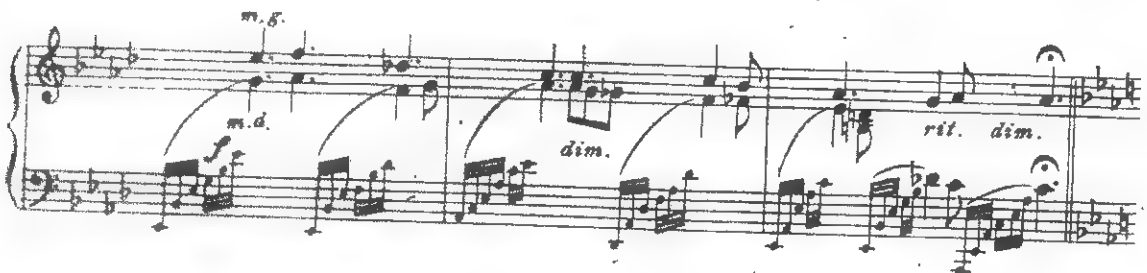
Key markings and annotations include:

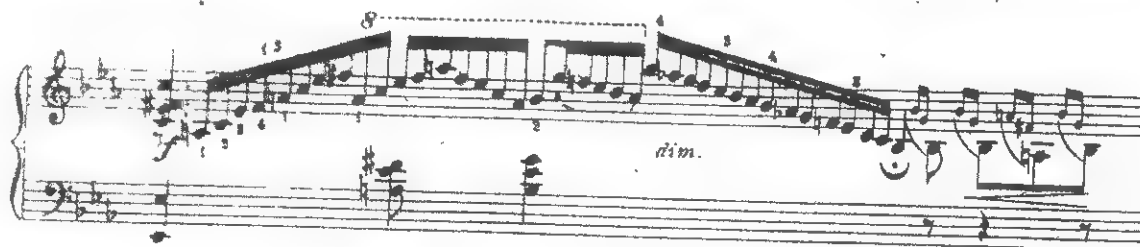
- m. g.* (mezzo-giochiato)
- dim.* (diminuendo)
- Il canto marcato* (The song marked)
- pp* (pianissimo)
- m. d.* (mezzo-dolce)
- rit.* (ritardando)
- a tempo* (at tempo)
- crac e accel.* (crack and accelerate)
- dim* (diminuendo)

The notation is written in a style typical of 19th-century musical manuscripts, with a focus on melodic lines and harmonic accompaniment. The page number 12 is visible in the top left corner.









For the Music.
TECHNICAL RESERVE POWER.

Called upon, as I am, to deliver a discouraging account of musical performance every season, it naturally falls to my lot to issue a small army of pianists. Now, it is not enough to have most of them, but it is positively embarrassing to have the committee made upon their playing by the members of their audience. I have noticed that few persons are reliable on the subject of *vulgaris et velle* playing, while every one has an abundance of opinions to express in regard to piano playing. The reason is not at all difficult to find. Very few persons, speaking comparatively, study the playing of bowed instruments, but the piano is the familiar friend of the household. Almost every woman has had some instruction, and therefore regards herself as qualified to speak with authority. What has always astonished me, in listening to the remarks of the persons around me at a concert, is their conspicuous ignorance of the meaning of the word technique. And the prevalence of this ignorance in the face of the enormous amount of piano teaching that goes on has caused me to wonder whether the teachers were not in some measure responsible for the painful lack of rudimentary knowledge.

To the great majority of human beings the word technique, as applied to the piano, means simply the ability to strike a great many notes in a minute, without missing one. These people are particularly fond of talking about "brilliance." Such and such a pianist does not display much warmth of sentiment, but his playing is remarkably brilliant. That means that he plays very fast and very loudly. Another pianist is cold and utterly without brilliance. This means that he does not play fast and seldom indulges in fortissimo.

Now, no one in the world is so little likely to underrate the value of nimbleness of finger as I am, for the excellent reason that because of an innate disinclination for hard work I never acquired it. Consequently, instead of being able to perform Liszt's Hungarian rhapsodies to-day, as I might have been able to do had I only consented to eschew football, baseball, and similar worldly temptations, I am compelled to expend a certain number of dollars per week to go and hear other people play them. I will admit that in the inviolable secrecy of my own apartments I sometimes dally with Schumann's "Album for the Young," but I have the doors padded and the windows closed, so that no sensitive person may be tempted to commit homicide. Many and many a time, when I have worried fifteen innocent minutes to death in a methodic percussion of the tones of Chopin's D flat Valse, I have wished that I could strike more notes in a second. But despite the old proverb, I fear it is too late to learn.

But I believe I have learned what technique is, and I believe I have learned what is its first and fundamental demand. This primary requirement is the ability to strike a great many more notes per minute than you are called upon to strike by the composition under performance. For illustration let me hold up as a horrible example a young woman whom I heard in New York a few days ago who played Rubinstein's D minor Concerto and Liszt's Hungarian Fantasy. For an encore number after the first selection she gave Liszt's arrangement of "Der Hetheng." She was pronounced by some of my professional colleagues and by most of her non-professional hearers to be a pianist of great brilliancy, but to be deficient in emotional qualities.

I was unable to discern the brilliancy. It is undeniable that she played very fast and on an almost unvarying level of tone. But I mentally made a grading of her performance from a standard of 10 repeating perfect, and this was my result: 1. accuracy (except in octaves where it was 3), 2. sonority, 3. tonal power, 4. some quality, 5. variety of tone-color, 6. dynamic range, 7. And yet others said she was a considerable technician. Now, what I desire to know is this: what sort of technician is that which does not produce from the instrument the most beautiful music of which the nature

is capable? I suppose every teacher who made this will say, "The more of sound the better. We all teach the different varieties of touch and pedaling, and therefore give our pupils the opportunity of producing a tone and varied tone." I know perfectly well that technique grows from, and therefore branches into the art of "playing" on the piano. But I am merely saying that a majority of these instructors the true nature of the subject. I have said that the primary requirement of a good technique is the ability to strike a great many more notes per minute than is demanded by the performance of the composition before the player. And my reason for saying this is that it is only in this way that a perfect command of all the resources of tone-production can be carried into the involved passages. The young lady of whom I have written had all she could do to strike the notes in the compositions which she was playing.

She had no technique left over to take care of the tone color and the nuances.

And no person can have that technique left over unless the dexterity of the fingers is much greater than the mere enunciation of the notes requires.

I am thoroughly satisfied that Mr. Paderewski's fingers are equal to the task of playing music much more difficult than any in existence. But if such impossible music were put before him, he would play it "brilliantly" as that word is usually understood. In my judgment that would be badly; for it would be a mere soulless sounding of the notes. All of Mr. Paderewski's sensuous loveliness of tone, his symmetry of phrasing, and his exquisite nuances would instantaneously vanish, and he would appear to the world as a swift, accurate, heartless manipulator of keys. And yet he would be the same man, with the same temperament, the same artistic perceptions, the same intelligence.

In other words, the reserve power of the man's technique would be brought into action, and you would see just the same kind of transformation as you would see if you hitched Aliz to a ton of coal.

So we may well believe that after all Liszt was far from being wrong when he said, "Three things are needed to make a pianist—first, technique; second, technique; and third, technique." What is the lesson for teachers in this matter? It seems to me to be this: that the exercises for the development of technical skill should be rigorously kept far in advance of the needs of the pieces given for performance; that the teacher should insist upon the pupil's carrying into every performance the full resources of his technique in the matters of tone, color, and accent; and that the teacher should never cease endeavoring to impress upon the mind of the pupil that the chief end of technique is beauty and variety of tone.

The reader will note that I say nothing about the intellectual and emotional qualities. I am talking about technique pure and simple, and every one will admit that this is and must be the foundation of all good performance. What is the use of temperament or intellect if the fingers are overtaxed? And yet, will not teachers, if they are frank, admit that this is usually the fate of the fingers? To be sure, a very powerful pressure is brought upon teachers by parents to push their children ahead for the sake of that display of dazzling accomplishment which is so dear to the vanity of a parent's heart. But right here must begin that missionary work of the teacher which ought to result in a reformation of musical taste, so far as execution is concerned, and make it impossible for us grumbling critics to hear any more such silly remarks as those to which I referred at the beginning of this article.

If the teachers will preach the gospel of reserve power in technique, and make it clear to students and their parents that the finger and wrist development ought to be such that the "piece" is always "easy," and that in this way, and this only, can beautiful playing be attained, I am sure that more good will be done for the advancement of musical appreciation among the people generally than 10,000 newspaper critics can do in a century.

May I take the liberty of adding a single warning? It can be summed up by the most thoughtful, yet

there may be one such even among the intelligent teachers who read THE ETUDE. I have read somewhere a suggestion that pupils should be made to practice a piece until faster than it is to be played. The suggestion is vicious. A piece should be studied—and what is practice but study?—practically as it is to be played. Let the pupil acquire facility by practicing something else faster than the piece is to be played, and let it be something that is legitimately faster. Do not spoil the pupil's judgment as to tempo by leading him to infer that it is a mere matter of convenience.

WORDS OF WARNING.

We only can become great leaders in our chosen profession as we annihilate our own positive musical identity for the time being and become a part of our pupils in their needs and their endeavors. We cannot stand outside and say: "This is the way; walk ye in it;" but must get out of ourselves and meet them on their own ground, lead them each in his own path, help him over his own stumbling block, until at last, consciously, he comes into the true way. "I believe sincerely, from my own experience," says Clara E. Manger, "that many pupils have been made self-conscious, all expression of musical feeling forever crushed, by the quick shock given to a sensitive nature in the sudden checking of the first giving out of themselves in song." It may not be our way, but it is their way; and they must do it in their way at first, and then we can develop it, round it, mould it, until the true ideal becomes their ideal. It is by broadening their view, lifting up their standard of music, that we can get the best results.—Indicator.

Patient practice goes for naught without artistic guidance. Place a gifted child with an incompetent music teacher and you destroy much that nature has done. No amount of genuine and diligent study can obliterate bad precepts from the impressionable mind of youth. If you cannot give your child the best musical training, give him none. Let his time and your money be devoted to a better purpose than the development of a musical nuisance.

There are many teachers who, if they would honestly confess the truth about their teaching, would acknowledge that their pupils were working the same old pieces and the same round of techniques and études each year; that many of their pupils had come to a standstill, had lost interest in music, did poorer practice than ever; that things were running in a deeply worn rut. These teachers need a new fund of fresh ideas, need to have their eccentricities rubbed off. But, somehow, those that need the most do the least. If the teacher is self-satisfied with himself and his methods, he can label himself as a "fossil," and feel morally sure that the name is deserved.

AMERICAN CONSERVATORIES.

In a recent interview Mr. Rafael Joseffy expressed himself as follows on the subject of American conservatories:

"It is extraordinary," said Mr. Joseffy. "I cannot understand it. We have a remarkable staff of teachers in the Conservatory, and yet hundreds of American people go abroad to study. Many of them come back to us quite spoiled and we have to begin all over again. Indeed, we have pedagogic talent enough to furnish a dozen conservatories. But the young American wants to cross the ocean. It is laughable. I find that the American girl studies hard, but she is too impatient to be known as an artist. That is the great fault. If she gets into the hands of mere mercenaries they will give her showy salon music to play before she has really mastered the five finger exercises. In a year she is ruined. We are really trying to develop a race of music teachers, and it is necessary that their education should be sound. We want to educate teachers who will not simply teach Gottschalk's music, but will try to cultivate in their pupils an appreciation of composers like Schubert. We want good teachers and good performers in every State in the Union."

The audiences at the recent Bland festival in London were immense. At "The Messiah" 20,374 persons were present; at the performance of selections from his works 21,189; at "Israel" 18,720, besides over 16,000 at the rehearsal, making a total of 76,000. The orchestra numbers 1400 members, 600 playing stringed instruments. While 60 years ago there was considerable opposition to classical music at the Crystal Palace, to-day the works of the great masters receive more appreciation than those of inferior composers.

PUBLISHERS' NOTE.

In spite of the hard times, the list of subscribers to *The Etude* has increased. Subscribers often write that they cannot do without it. Read on the addresses of young teachers who should be readers of it and we will send them sample copies and try to induce them to subscribe.

It is personal work that secures a large list of subscribers among your pupils and friends. Try it and so secure the great benefits to your class in their deeper and more fruitful interest in their music lessons and practice.

Is there not some of your pupils who want and especially need some book of classical music, or some work on music from our extensive list? They can easily get it by securing subscribers to *The Etude* among your pupils and musical friends.

Start a musical library among your pupils by forming them into a musical society with officers from among them, or by giving a musicale or concert for a library fund. See our extensive list of musical works for general musical reading, study, and reference.

Have you sent in the cash and order for our special advance offers yet? The works in press are exceptionally valuable, and you will want to see them. Take advantage of these liberal offers.

Show some active and deserving pupil our premium list and get him to canvass among your pupils and musical friends for *The Etude*. He can earn a fine cash, music, or book premium. List sent on application.

Musical parents make the best patrons, and nothing will help them to be musical more than reading *The Etude*, and they can be induced to subscribe for the music pages to be used in lessons for their children, taking *The Etude* for the economy in music bills.

Do you want your pupils to be ready sight readers? Then they must read music if they are ever music readers. Have them take *The Etude* and give sight reading lessons from its music pages of those pieces which you do not care to have especially learned.

Celebrated Pianists of the Past and Present we hope to have ready by Christmas. The plates are made in Germany, except the additions of American. We received a cablegram as we go to press that plates were shipped November 14th. It will require two weeks after the plates arrive to go through the printing and binding. We will make every effort to have the book out in time for the holidays.

When requesting us to make up a selection of "On Sale Music," please think what each of your pupils will most probably need, not necessarily as to the exact titles of pieces, but as to the style and difficulty, and about how many pieces for each pupil, giving us the number in each total. You can help us come nearer to your wants if you will also designate as to the classes wanted, as, light and popular, the dreamy and nocturne, a song without word style, dance music, marches, standard styles of medium difficulty by best writers, pieces that have the wild and diabolical content, brilliant concert pieces, concert pieces of the best and most pleasing by the classic composers, etc., etc.

Do you buy a lot of all of the good pieces you know for ready reference when teaching music? This is a real and useful method of getting a choice selection for your pupils. We will send every one of the best-selling pieces to

the various albums and book collections. Many teachers keep a record of all of the pieces and studies given each pupil, doing it for reference when making up orders for music, but especially for a record in systematic reviews.

TESTIMONIALS.

M. L. Brown's "First Studies in Reading, Rhythm, and Expression," came to hand yesterday. It did not take me long to make up my mind that it is decidedly the very best work I have ever seen for starting a beginner of either tender or mature age. I thank you for advising a trial of the new work. I intend putting aside the one I have been using for this. I enclose order for four more copies.

Mrs. S. HURF.

The russet music patchel received this week is quite satisfactory, much better than we can obtain in town for \$2.00.

NELLA F. BARBER.

Received Mr. Lowe's "Concise Chronological History of Chief Musicians," and am well pleased with it.

M. WOLF.

The copy of Landon's "Reed Organ Method" has been received and I am highly pleased with it. Shall recommend it to all.

JESSIE E. BIRDSALL.

I find Russell's "Embellishments of Music" a very valuable source of information.

O. E. ROBINSON.

Have just received a copy of "Embellishments of Music," by Russell, and here say that it is the most interesting and valuable little book yet published. No ambitious student can afford to be without it.

MISS L. HUGHES.

I have just received from you a copy of Marie Lovell Brown's "First Studies in Reading, Rhythm, and Expression," and think them very comprehensive for the ground they cover. Especially do I like the lesson on Phrasing, which is much clearer than is usually found.

LOLA M. GILBERT.

Your "First Studies in Reading, Rhythm, and Expression," by M. L. Brown, is received. I have examined it with much interest, and am pleased to find it eminently practical and useful. It will be helpful to both teacher and pupil.

FRANCIS EBERLE.

The ninth grade of Mathews' "Graded Course of Studies" was duly received. Too much cannot be said in praise of the same; in fact, each grade has given the highest satisfaction. Am using the different grades with my pupils with praiseworthy results.

CARRIE L. CARRINGTON.

The ninth volume of Mr. Mathews' "Graded Studies" has been received. From first to last the entire collection is attractive, and the enthusiasm these studies arouse in ambitious pupils should be very gratifying to both Mr. Mathews and yourself, as it certainly is to all teachers who have used them.

E. M. WILSON.

Grade nine of "Mathews' Standard Graded Course of Studies" has just come to hand. Like its predecessors, it is up to the times musically, and is equalled by few if any other course of studies, and is certainly surpassed by none.

H. A. ROEHNER.

I find *The Etude* indispensable in teaching, and am, each month, more pleased with the musical selections.

NELLIE CONNELLY.

I feel under obligations to express my sincere satisfaction with *The Etude*. It has been invaluable to me. I know of no paper in our language that covers the subject of piano playing and literature so satisfactorily.

FLORA BELLE SHAWWOOD.

I have just received my first copy of *The Etude*, and I hardly know what words would best express my appreciation of it. I am delighted.

Mrs. HATTIE COMPTON.

The Etude is worth its weight in gold.

BENEDICTINE SARRAS.

The Etude is indispensable in my work. Every pupil and all teachers need it.

Mrs. BUCK.

The last copy of "Embellishments" received, and I want to sincerely thank you for your kindness. I am delighted with the work. It is just the book I have felt the need of in my teaching.

IDAORA SMITH BRANT.

Mathews' Ninth Grade is a charming number. The great beauty of this work lies in the fact that each study, after having been carefully and well learned, need not be put aside, as happens to so many studies. They will ever serve as beautiful and effective "pieces." This, of course, is Mr. M.'s idea throughout the whole series, but this fact, that of giving pleasing studies to pupils, cannot be too strongly emphasized. Consider this grade in due time, Mr. Professor, for the clearness and neatness with which the work is brought out.

Yours very respectfully, FRANCIS J. O'CONNOR.

I would not be without *The Etude* for any money. It is such a help to me.

EMMA TAYLOR.



RUBINSTEIN IS DEAD.

There seems to be a fatality which, when a prominent figure in life is taken away by death, soon follows with others. Thus in a comparatively short time the musical world has been repeatedly shocked by news of the death of some eminent composer or artist. Gounod, Tchaikowsky, Von Bülow, and now Rubinstein, are but a memory. All of them are still near enough to us to thrill us by their living personality. To some of us these names have been familiar in their greatness since our childhood, and it shows us clearly what changes time is making in our own day to chronicle the death—as has the writer—in turn of these great musicians.

Anton Gregor Rubinstein was born November 30, 1829, at a village on the Russian frontier. His mother, an excellent pianist, was his first teacher. He was a prodigy, and aroused enthusiasm when only six years old.

Little prophesied that Rubinstein would be his successor. It is not necessary to enter into detail as to his career, for his great reputation as a virtuoso and artist is too fresh in our memories to need recalling.

His American tour in 1872 was made when American musical culture was in its beginnings. His programmes contained only the purest and best of musical works, yet \$250,000 were paid to hear him. The influence of his concerts was to the very great uplifting and advancing of the musical art here.

One of his most remarkable feats was his series of seven historical concerts, in which the whole range of piano music, from the earliest examples to the latest and most modern compositions, was given.

Of his playing I will only say that it included all that was necessary to produce the profoundest effects. He was a master among masters.

His compositions are numerous and are of the highest art form.

It is difficult to understand, nevertheless it is often the case, why people who are well read in the best literature have no desire to hear or play good music. In many cases, the deficiency in musical taste and culture results from a lack of opportunity to hear good music; but the fault undoubtedly lies generally with the teacher. To continuously plunge such a pupil in a sea of classical music would unquestionably result in complete disaster. A far better and more diplomatic course would be to induce him to attain artistic, and under the stimulus for the teacher a gradual aim. The teacher should, moreover, continuously urge upon him the necessity of having good music to attend and take part in chamber, and should not forget to make his environment rich classical history and literature.

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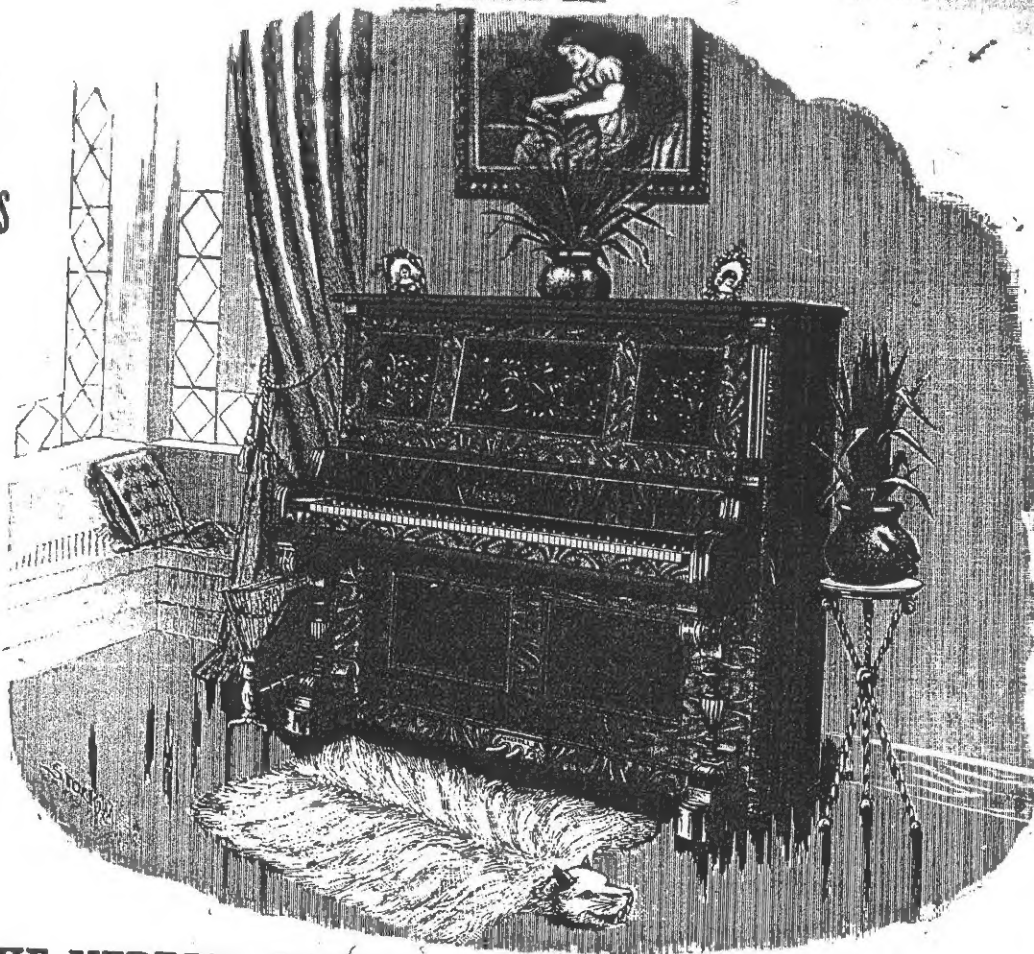
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